

Eugene O'Neill Awarded Nobel Prize for Literature

Canadian Moving Picture DIGEST

Established
1915

Publication Weekly
Subscription: \$5.00 yearly
Telephone: Waverley 4929
259 Spadina Ave., Toronto

Digest International Press
Film Service

syndicating 500 leading
newspapers in Canada,
U.S.A. and Great Britain.

Cable: Ontocanada

Published by Canadian
Moving Picture Digest
Company, Limited

Representatives:

Dennison Thornton
15 Redcliffe Square,
Earl's Court,
London, S.W. 10, England.

Leon S. Stone
Elgin St., Gordon,
N.S.W., Australia.

RAY LEWIS

Editor and Publisher

THE LITTLE PAPER WITH THE BIG IDEAS

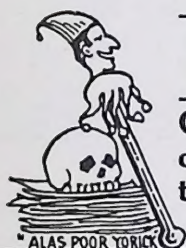
"Easy to Digest"

Vol. 28, No. 31

TORONTO 2, CANADA

November 21st, 1936

THE WHITE ELEPHANT



MICHAEL BALCON,
Supervisor of
productions for
Gaumont-British since that
company first drew the at-
tention of the Trade to its
possibilities as a pro-
ducing unit, may ask

to be relieved of his contract with G-B before the expiration of this year.

"Mickey" Balcon was the producer of the Gainsborough Pictures, and because these pictures were good, G-B became important as producers, and were able to do business in Canada.

It was the Gainsborough Pictures through which the original Regal Films deal in Canada was made. The rest of G-B product was here, there, everywhere, and consequently, nowhere in Canada!

Following the John Maxwell-Ostrer deal, of which we are still in doubt, because of what we believe may be judicial interpretation of 20th Century-Fox Rights which came with the previous Fox-G-B deal back in 1930-31, drastic economies are being introduced, so the London papers report.

Between 35 to 40 assistants are reported as having been given a month's notice to leave at the G-B Shepherd's Bush studios — six writers and ten camera men will be looking for jobs, as well as several heads of various departments. Mr. Ivor Montague, associate producer with Michael Balcon, resigned about three months ago.

Mr. Mark Ostrer, in making a public statement, is reported to have said, "Already we have taken a million pounds out of the American market with our films".

Five million dollars from the United States market was possible because the major producing and distributing units in the U.S.A. were friendly to G-B.

The Ostrers might pause to consider that neither Fox, nor Metro-Goldwyn-Mayer have any cause to be particularly friendly in the matter of their dealings with the Gaumont-British!

However, as they say in fairy tales, "We shall see what we shall see". Life is full of surprises and only one showman, the great Barnum, knew how to make money out of a White Elephant.

ONCE MORE SHOW BUSINESS

SHOW business is getting back to its original mental outlook, that is, the movie complex.

The movie complex defined, means the conversation about stars, players, and good pictures.

It may occur to you, that it is the custom for producers, distributors, and exhibitors, to always talk motion pictures. This was true, until we became Banker-Conscious.

To become Banker-Conscious, means that producers and distributors begin to enjoy the society and conversation of bankers, the latter who enjoy mostly the conversation of Finance, Investments, and Interest, even when the pleasure of dining and wining our beautiful movie players, gives a real relaxation to the business strain of Finance!

To be Banker-Conscious, means that our producers become Stock Exchange Conscious, also; and are more interested in what a movie star, or picture does to the Tape, than what happens to the box-office!

The reaction of such an interest, as evinced by our executives of motion pictures, on their entire organization, can be discerned when we hear messenger boys, telephone operators, employees, up and down the rungs of the ladder of an organization, talking about the price of shares on the market instead of the stars, the players, and the greatest picture ever made!

WHILE in New York, going the rounds of our major producing companies, your Editor was delighted to hear everyone talking

(Continued on Page 5)

RAW



RAY LEWIS

PRESENTS

WHILE on the subject of the G-B John Maxwell deal, we learn that Mr. Maxwell, for a long time, was desirous of securing a controlling interest in G-B.

This is not news to me, for I have been aware that Gaumont-British has tried to buy the Maxwell interest in the Associated British Cinemas, formerly BIP, and that Mr. Maxwell, Managing Chairman of the latter company, has been trying to secure the Ostrer interests in G-B.

A million or two in dollars is still of sufficient importance to interfere with a deal; and consequently, no deal was made between G-B and A.B.C., although, from what I gathered during my stay in England last year, I rather thought that Mr. Maxwell was anxious to buy G-B., and G-B was just as anxious to sell!

After the studios at Elstree burned down, the A.B.C. position was financially more elastic.

IT has just occurred to me, that there may have been a motive in Mr. Ostrer's visit to New York! This is only a nebulous idea on my part, you know how we scribes germinate ideas, and far be it from my purpose, or pen, to impute any motive to the visit of Mr. Ostrer to America, other than the sincere motive of making a deal with Mr. Nicholas Schenck, the president of Loew's Enterprises.

However, women are queer creatures, as you men know. They have what is called "Intuition"; another, more masculine word for the same germ, is "hunch".

Therefore, let it be known, that for no reason in the world, I have a hunch, that the idea may have occurred to someone, at sometime, that if M-G-M could be secured by G-B on a definite offer for a deal, Mr. Maxwell of A.B.C. might become sufficiently agitated to raise the ante a million or two, giving the Ostrers what they have always been after.

Of course, it's all nonsense that I should germinate such hunches; germinating Quintuplets would be more profitable for Canada's tourist trade.

A financial wizard, like Mr. Isador Ostrer, would not do business with a firm of the magnitude of M-G-M with such a purpose as "juggling" in view, and Mr. John Maxwell is too shrewd to be fooled by such a bait.

THINK of what we Canadians with a pride in the Bankers of Great Britain, the business integrity of English Enterprise, our British Traditions, our British Fair Play, our British sense of Justice would say to such a method of dealing, were my hunch a real inspiration?

We would be singing in Canada, as well as all over the British Empire, which is loyal to British Traditions, "Oh Say It Isn't So!"

Apropos of the new program for G-B, Mr. Mark Ostrer announces that instead of turning out sixteen pictures yearly, G-B will produce ten to twelve. It is proposed to rearrange the studio production schedule, allowing for the making of one picture, instead of the three or four productions which have in the past been produced at the same time.

In a recent press interview, as reprinted in the London Evening News, I read this statement by Mr. Mark Ostrer, "It follows that with only one or two units at work at the same time, we shall not require so many people and regretfully I have made certain revisions of staff to this end. The saving will be considerable. Some people are upset because we have just passed our dividend, but they should realize that in making films for the world, and setting up our own distributing organization in America — the first of its kind and an essential thing in my opinion — we have done a big job of pioneering".

MR. OSTRER does not mention in this article that his company owns the Theatrical paper called "The Era", and the London Sunday Referee, the latter newspaper which has cost a fortune to operate.

The American distributing unit cannot operate with ten to twelve pictures only, therefore, it is likely that G-B will seek to distribute other British product, and must distribute Hollywood product, also.

Alexander Korda's productions, and London Films are tied up with United Artists. The C. M. Woolfe-Herbert Wilcox pictures are tied up with Universal.

I am trying to figure out what is left. There is the B.I.P. Pictures, the latter which are no longer released in Canada, but then, B.I.P. has never taken the Canadian market seriously, nor its own producing possibilities.

(Continued on Page 5)

Mayor La Guardia Settles Operators' Union Strife

Ray Presents

(Continued from page 4)

Mr. John Maxwell was a clever enough showman to make money out of his theatres by buying American-made pictures, at the time when G-B was determined to boss the exhibition situation in its theatres with British product.

I SAW Arthur Lee while I was in New York. He said he had two or three very good B.I.P. pictures. I like Arthur Lee. He is a nice man, a gentleman, but even for him, I could not muster up sufficient courage to see two or three B.I.P. during my brief visit to New York, not when I could see scenes from Laughton in "Rembrandt", Elizabeth Bergner in "As You Like It", "Come and Get It", "Libeled Lady", and all the other big pictures around town.

Arthur Lee is sincere when he states, that I would be surprised at the quality of these B.I.P. pictures, but then, Arthur has a new boss called Mr. John Maxwell.

In justice to B.I.P., I am going to see these pictures my next trip to New York, because I must do something to forget Gitta Alpar in the B.I.P. picture "Du Barry", which still haunts me, until the very thought of it makes me act like Zazu Pitts!

Returning to the G-B dividend-passing calamity, Mr. Mark Ostrer is not surprised that G-B shareholders are worried and annoyed, is he? I always get annoyed when a company which has been paying dividends, stops its dividend-payments, or calls in its shares on that hundred to one new share issue idea.

I call them racketeers and "what have you", despite the fact that when anyone loses any money, I always console them by saying, "It's only money, why worry".



Errol Flynn, dashing star of Warner's "Charge of the Light Brigade".

Editorial

(Continued from Page 3)

about "Libeled Lady", "Come and Get It", "The Charge of the Light Brigade", "The Devil is a Sissy", the latter picture having created a series of puns on its title for the funsters appearing in the cabaret shows where wine, women and song give old men and old women a feeling that they are still young!

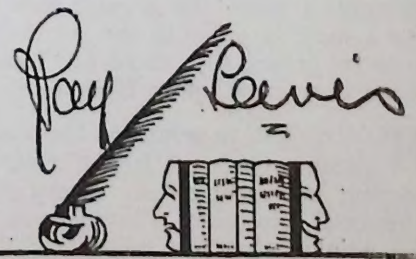
Then, there were also discussions on the beauty of "Romeo and Juliet", the Juliet of Norma Shearer, "My Man Godfrey", still making merry conversation for conversationalists and money for Universal exhibitors, "Sing, Baby, Sing", and the excellent performance of Madeleine Carroll in "The General Died at Dawn".

"Anthony Adverse" was praised by those, who in the same breath, talked about Kay Francis in "Give Me Your Heart", and the splendid work of Katharine Hepburn in "A Woman Rebels".

Patsy Kelly was talked of in "Pigskin Parade", and when the conversation turned to players, it returned again to that combination of starring Leonites, namely, Jean Harlow, William Powell, Myrna Loy and Spencer Tracy of "Libeled Lady" fame.

Somehow or other, all picture conversations return to the Samuel Goldwyn - Edna Ferber story, "Come and Get It", and the marvellous characterizations of Edward Arnold as the lumber pirate, and Frances Farmer in her dual role of mother and daughter. That is one of the splendid virtues of the American Film Industry; they all enjoy and talk about each others' successful pictures.

Motion Picture shares have been up and are going up, there is plenty of trading; the ticker as it moves upward, may sound musical to the financial giants (by the way, are there still financial giants who feel stronger than that Giant called Taxes?) but the sweetest music which your Editor heard on her recent visit to New York, was the music of the happy general conversation dealing with OUR BUSINESS which is great stars, great players, great motion pictures.



Ina Claire Wins Academy of Arts and Letters Gold Award for Diction

Scouting For Canadian Talent



Deanna Durbin, young Universal star, who is appearing in "Three Smart Girls".

I met Deanna Durbin, the little Winnipeg girl who is appearing in Universal's "Three Smart Girls", as one of the "smart girls". Deanna has been singing on the air with Eddie Cantor, where you have probably heard the child's glorious voice.

As she stepped from the 20th Century Limited, arriving from Chicago, I had an opportunity for a little talk with Deanna and her mother and tutor, who accompanied her. The law requires that she shall go to school three hours daily, that accounts for her travelling tutor.

Mrs. Durbin has two daughters; Deanna, thirteen, and an older daughter, Edith, who is twenty-seven, and is a teacher at one of the Junior High Schools at Los Angeles. Mrs. Durbin moved from Winnipeg to Los Angeles when Deanna was not quite two years old. Mr. Durbin was in poor health and was advised to go to a climate less severe than Winnipeg. She likes California and told me if it would only rain once in a while, Los Angeles would be heavenly.

Deanna looks as if the weather certainly agreed with her, for she is a healthy, happy, smiling little girl who has no idea of how pretty and attractive she is, nor what the great American public means to her.

SHE sings because she loves to sing, in fact, she has been singing since she was a baby. "A singing baby", her mother called her, and therefore, when Deanna was old enough for singing lessons, she went to study with the maestro, Andres de Seguro, who taught Marian Talley and other equally famous singers, the art and technique of the perfect voice. Seguro was formerly associated with the Metropolitan.

One of her chief worries was the loss of a brand new pair of gloves which disappeared on her plane hop from Los Angeles to Albuquerque, New Mexico. The press photographers were busy taking photos of her as she alighted from the train at Grand Central, and Deanna explained she had lost her gloves.

Mr. Paul Gulick of Universal, who was in charge of the reception to Deanna, thought it was a good idea to lift the burden of the lost gloves from the youngster's mind, and so he purchased a pair of gloves for her at the Waldorf, whereupon, Deanna then became more interested in the new gloves than in press interviews — thought it would be a good idea to leave the Waldorf for a walk in order to try out the new gloves, which all goes to prove, that there is "Innocence Abroad", even when they grow up in Hollywood.

HOWEVER, to return to Deanna, she received her first picture contract from Metro-Goldwyn-Mayer, appearing in a short called, "Every Sunday". Some of the Universal executives, "listening in" to Deanna, were of the opinion that her voice was that of a long-trained

singer, a woman of at least twenty. When Deanna walked into the room and they discovered that she was in truth, only a child, she received a contract immediately. Seguro in talking of Deanna grows emotional. He says her voice has the timbre, the quality, of voices such as Grace Moore's, Lily Pons', Rosa Ponselle's, etc.

I have heard this child sing, and have heard Eddie Cantor announce that she is only thirteen, but the voice is so mature that I did not believe the Radio story. Seeing, however, is believing. Deanna is only a child, but a child with the possibilities of a renowned future.

All the excitement about her screen career, her voice, leaves her just a happy little girl, who loves Mickey Mouse, and who thinks Eddie Cantor is "just grand", and Hollywood, "lots of fun". Being born in Canada may have something to do with it. When I say so, those who listen to me, think I am just showing a patriotic fervour for the land of my birth, but just make a survey of what Canada has given to the screen and to the Arts, Letters, Science of the world, and after the survey, try to think of the famous Canadians whom you have met, and you will agree with me that despite world fame, they have all remained sincere, kindly, and unspoiled personalities radiating a bit of the wholesome spirit of Canada.

* * *

WHICH reminds us, Lucille Ryman, Universal talent scout, is in Toronto this week, interviewing our Little Theatre girls and boys — those who are fitted in looks, in personality, and ability for a screen career.

From Toronto Miss Ryman goes to Montreal and then on to Winnipeg. Talking of Universal's activities we just learn that James P. Normanly has been appointed general business manager in charge of the studio business at Universal City, Hollywood. The announcement comes from Mr. Charles R. Rogers, Vice-President in charge of production.

Mr. Normanly was formerly associated with Dr. A. H. Giannini, the latter so closely identified with Motion Picture finance. Mr. Normanly succeeds Mr. William Koenig, who recently resigned his position as General Manager at Universal.

It is reported that Mr. Koenig will succeed Fred Pelton at the Metro-Goldwyn-Mayer studios. In the reorganization at Culver City, M-G-M production will be divided as between Edward Mannix and Sam Katz in charge of the supervision of sub-producers.

—The Editor.



Victor McLaglen in a scene from Universal's "The Magnificent Brute".

Mme. Ernestine Schumann-Heinck Passes Away



THE MAESTRO IS ABOUT TO PLAY
THAT TOUCHING BALLAD
GUARANTEED TO MAKE SHOWMEN WEEP
entitled

"WHERE WAS I?"

It goes like this



1
YOU'VE GUIDED ME FOR YEARS AND YEARS
O GRADWELL SEARS, O GRADWELL SEARS
YOU'VE TIPPED ME OFF WELL IN ADVANCE
ON FILMS THAT HAD THE GREATEST CHANCE
OF MAKING MONEY, RAIN OR SHINE
AND PULLING PATRONS TO THAT HOUSE OF MINE.



2
THERE'S A LOT OF THINGS THAT I DON'T MIND
BUT I WILL NOT BE LEFT BEHIND
IT CAUGHT ME WHEN I WASN'T LOOKING
SO I'M ASKING FOR ANOTHER BOOKING
JUST GIVE ME, PLEASE, ANOTHER TRIP
WITH 'ONE WAY PASSAGE', MY BIG SLIP.





3
WITH POWELL-FRANCIS, STARS OF 'PASSAGE'
I KNOW THAT I CAN EASE MY CASH-ITCH
WITH PROFITS AS GREAT AS ALL THE OTHERS
I'M GETTING NOW FROM WARNER BROS.
I'LL BUILD IT UP LIKE 'LIGHT BRIGADE'
AND DO 'BRIGADE' BUSINESS WHEN IT'S PLAYED.



L'ENVOI
I WAS THERE AT LINDBERGH'S CELEBRATION
I WAS THERE AT ROOSEVELT'S 'NAUGURATION
I WAS THERE WHEN DICK AND BLONDELL KISSED
I'M ALWAYS THERE-- I'VE NEVER MISSED
BUT WHEN 'ONE WAY PASSAGE' PASSED ME BY
LAWDY, LAWDY, WHERE WAS I?



FIRST DEMAND
RE-ENGAGEMENT
THIS WEEK AT NEW
YORK'S SMART NEW
CRITERION THEATRE



WM. POWELL
KAY FRANCIS
in
'ONE WAY PASSAGE'

Directed by Tay Garnett

SET FOR SIMULTANEOUS NATION-WIDE RE-RELEASE DECEMBER 12TH BY

Warner Bros.

Reviews and Previews

(Continued from Page 14)

Shea's Hippodrome - Manager Jerry Shea

"The Magnificent Brute"

Universal

HERE is a picture for the man in the street. A rollicking story with plenty of action and comedy, and generous sprinkling of romance, plus an interesting picture of the great steel mills of this continent. Names are not lacking either, and those of Victor McLaglen, Binnie Barnes and Henry Armetta should look okay on your marquee.



Victor McLaglen, Binnie Barnes and Henry Armetta in a scene from Universal's "The Magnificent Brute".

VICTOR McLAGLEN is cast as "Big" Steve Andrews, known to all and sundry as "Big", the best doggoned steel puddler in the business, even "Big" admits that. "Big" engages in a personal feud with Bill Morgan, another ace steel man, and in a contest for producing the most steel, "Big" beats Morgan. Not content with this victory, "Big" also steals Morgan's girl, Della, away from him. In the meantime, one of "Big's" crew, a young college man, is killed in an accident at the mill, and "Big" takes up a collection for the widow. At a carnival "Big" wrestles with the carnival strong-man, and after telling all his friends to bet on him, is tossed by the wrestler. Della and Morgan connive to rob "Big" of the collection money, which he had given to Della for safe-keeping. The mob turns on its former hero, and just when things look blackest, "Big's" landlady, who has fallen in love with the giant puddler, reveals the plot against "Big", and the latter is saved from the arms of the law, and the hands of the mob.

McLaglen is "tops" as "Big" Steve, making you think that the role was written for him. His physical strength and apparent mental stupidities continually get him in and out of ticklish situations, but in the end virtue triumphs. Binnie Barnes, as Della, makes the most of this unsympathetic part, while William Hall is sufficiently impressive as the rascally Bill Morgan. Ruth Dixon's dry humour is given plenty of scope in the role of the landlady, and she comes in for plenty of laughs. Henry Armetta as one of Andrew's crew, and Zeni Vatori as his dumb cousin, also are worth a goodly number of laughs, and Billy Burrud as the hero-worshipping kid rounds out the supporting cast.

"THE MAGNIFICENT BRUTE" is based on the Liberty Magazine story, "Big", written by Owen Francis, and production was under the watchful eye of Edmund Grainger, with Charley Rogers as executive producer. Direction is by John G. Blythstone, with Merritt Gerstad back of the camera.

The shots of the steel mill are particularly fine, giving you an inside picture of the why and wherefore of these plants. The picture has a general appeal, and should do particularly good business in the smaller cities and towns.

* * *

Ina Ray Hutton

INA RAY HUTTON, billed as the "Blond Bombshell of Rhythm", brought a bang-up show to Toronto this past week, where she and her Melodears played to capacity audiences at Shea's Hippodrome.

Although this is the second appearance in Toronto for Miss Hutton in just a few months, her show this last time is head and shoulders above any other one she has ever had. Besides the radiance of her own personality and the grand music of her all-female band, Miss Hutton introduces a number of specialty acts which are just about as good as any we have ever seen on a Toronto vaudeville stage.

The Winstead Trio, two boys, a girl, and a couple of guitars, combine on several fast swing numbers, harmonizing so well that the audience called for several encores. Jack Guilfoyle also drew a generous quota of applause by his clever imitations, and Marjorie Palm contributed a difficult acrobatic dance. June Ray, who incidentally is a sister of Ina Ray, sings a medley of Southern songs, but unfortunately either the P.A. system went on the blink, or the band was playing too loudly, but at any rate I could just barely hear the lady sing. Shea and Raymond, a couple of lads from George White's Scandals, brought the house down with their dancing and general clowning, and the audience was very reluctant to let them leave the stage. Even your reviewer applauded.

The dazzling Miss Hutton, with her gowns cut way down in front, writhed and twisted just as much as usual, but I'm beginning to get used to her acrobatics, and after seeing them a couple more times, I might even get to liking them. However, her band seems greatly improved since the last time she was here, and their numbers are certain to go over big with all who like "That Thing Called 'Jazz'".

Congrats to Miss Hutton for her swell show, and double that to Jerry Shea for giving Toronto the best stage shows obtainable in America, and to h---- with the expense.

"Jay L."

"The Charge of the Light Brigade" Held Over, Imperial, Toronto

Australian Film Digest

By LEON S. STONE

AUSSIE Film Censor, Cresswell O'Reilly's latest ban falls on the old silent picture, "Ten Days that Shook the World", a Russian film screened about 10 years ago in America and England. Friends of the Soviet Union society brought it out here, but the Censor will not admit it as anything Russian in printed matter or films is like a red rag to a bull with Australia's officialdom.

The footage O'Reilly will clip from Expeditionary's "Uncivilized" (for export only) amounts to only six feet; five cuts. Scenes objected to are the nude underwater swimming by Margot Rhys and the strangling to death of an aboriginal.

* * *

COMMONWEALTH Film Laboratories production unit is back from Lord Howe Island after a five weeks location trip shooting "Mystery Island", with 45,000 feet of negative. 2,000 feet of exposed film fell into the sea and was totally destroyed. All these scenes had to be re-shot.

It was the first company to leave Sydney with a complete production unit, including sound equipment and light generators for night scenes on the island. Islanders assisted as porters, surf-boat riders and film extras. Actors had to be on location at 6 a.m. each day on Lord Howe and Admiralty Isles. Birds flew about so thickly male lead Brian Abbot in a film shot actually plucks a bird from the sky and hands it to leading lady Jean Laidley.

Constant wind in the microphones provided a serious difficulty, which was overcome by hiding them under the actors clothes when speaking. Cameraman G. D. Malcolm stated he had never photographed before in such brilliant light, which allowed for magnificent shots of every description.

Story of "Mystery Island" is located on an uninhabited South Sea island. A wrecked ship with a murderer, detective and passengers land on it, with plenty of adventures following. Story, an original by Capt. T. Bairnsfather (brother of Bruce, famous cartoonist) has been scripted by Harry Lauder, nephew of the famous comedian.

* * *

CINESOUND'S next talkie slated for production is "It Isn't Done". Shooting commenced October 12. From an original by stage comedian Cecil Kellaway. Script by Frank Harvey and Carl Dudley.

Different flavor from anything Cinesound has yet produced. Comedy-drama with Aussie and British settings, selected with an eye to the British market. Location sequences of old English homes in Camden district will be shot and a number of scenes specially photographed in England. These will be rushed out by airmail and used as background studio process shots to give picture a typically English atmosphere.

Cast headed by Cecil Kellaway, includes Shirley Ann Richards, John Longden, Frank Harvey, Nellie Ferguson, Miss Bobbie Hunt, Harvey Adams, Sylvia Kellaway, Ashton Jarry, Leslie Victor, Harold Meade, Campbell Coplin, Hilda Dorrington, Rita Pauncefort, Ronald Whelan, Douglas Channel. After a number of tests of Melbourne and Sydney girls to decide the ingenue, Miss Richards, new to films was chosen. Ken G. Hall will direct.

THE musical score especially composed for "Uncivilized", Charles Chauvel's film, is the work of Lindley Evans, one of Australia's most distinguished musicians. It is generally agreed that the accompaniment to the various scenes and actions has caught the mood, color and atmosphere most faithfully. The Corroboree Dance of Australian aboriginals (for this reason the musical score presented many difficulties and the aboriginal chants and songs had to be very carefully studied by Mr. Evans) is of a catchy, melodious nature that is quite infectious. A song written to aboriginal words and syllabic ejaculations is of the same rhythmic character.

With the growth of Aussie talkies a fresh field and scope is presented to local musicians in preparing and composing musical scores.

* * *

IN 1935 Australian picturegoers spent \$29,000,000 on 180,000,000 attendances at 1500 movie theatres throughout the Commonwealth. This places Australia (proportionately) among the highest theatre-going nations in the world. It is estimated there are nearly 250,000 persons wholly or partially dependent on our film industry for their livelihood.

Out of every \$500 taken at our box-offices, \$125 is handed as wages to Australians. Another \$50 is utilised for printing and advertising creating further employment. While \$110 is absorbed in rent and interest charges. Altogether only 4 cents goes out of the country from every 25 cents taken at the box office. The remaining 21 cents is consumed in Australia.

Taxation alone eats up nearly \$5,000,000. In 1935 the eight major American film companies Aussie branches alone paid \$1,575,215 in customs duties, primage and similar import charges.

Upwards of \$150,000,000 of local capital is sunk in the Australian film industry. This amount, with the steady growth of local production companies, is rapidly increasing. Last year there were more than 12,000 shareholders in the industry.

It can be easily seen from these impressive figures Australia has no mere "shoestring" film industry.



William Powell, Myrna Loy, Jean Harlow and Spencer Tracy, stars of M-G-M's "Libeled Lady".

Pope Pius and Will Hay Reported in Accord on "Movie Morals"



Show Business



Gladys George, Cast with Tracy, Tone

Gladys George will appear with Spencer Tracy and Franchot Tone in the picture version of William J. Cowan's story, "They Gave Him a Gun", which Richard Boleslawski will direct for Metro-Goldwyn-Mayer.

Harry Rapf will produce, while James Cain and Maurice Rapf have been assigned to make the screen treatment.

Arthur Treacher a Repeat as Jeeves

Arthur Treacher, that droll screen prototype of the English butler, will be starred in "Step Lively, Jeeves", soon to go into production at 20th Century-Fox, directed by Eugene Forde.

Karloff Gets New Type Role

Abandoning the artificial makeup which has often kept fans jittering through the night, Boris Karloff will appear in an absolutely new type vehicle in the forthcoming First National production, "The Black Widow". The picture, based on an original story by Crane Wilbur, will present Karloff in an original character role as a scientist who, seeking a remedy for incurable diseases, stumbles upon a combination of drugs which renders a person invisible to the eye after the drugs are injected.

Charters Cast in "They Wanted to Marry"

Spencer Charters has been added to the cast of "They Wanted to Marry", now being filmed at RKO Radio with Gordon Jones and Betty Furness in the leading roles. In the cast also are Diana Gibson, Ray Mayer, Harry Jans, Frank M. Thomas, Clara Kimball Young, Patsy Lee Parsons and E. E. Clive.



Eleanor Powell, tap-dancing star of M-G-M's "Born to Dance".

"Sinner Take All" in Production

"Sinner Take All" has been placed in production at the Metro-Goldwyn-Mayer studios with a cast including Bruce Cabot, Margaret Lindsey, Joseph Calleia, Vivian Osborne and George Meeker.

This is an adaptation of Whitman Chambers' novel, "Murder for a Wanton", with Errol Taggart, the director.

Two Get Roles in Wanger's "History"

Lucian Prival and Georges Renavent have been added to the cast of Walter Wanger's "History is Made at Night", with Charles Boyer and Jean Arthur co-starred, which is being directed by Frank Borsage. It will be released by United Artists.

"Blonde Dynamite" Goes Before Camera

"Blonde Dynamite" featuring Tala Birell, Walter Pidgeon and Cesar Romero, was placed in production this week at Universal City under the direction of Lewis R. Foster and Milton Carruth.

Toronto Theatres

LOEW'S—Manager Jules Bernstein — Jean Harlow, William Powell, Myrna Loy and Spencer Tracy in Metro-Goldwyn-Mayer's "Libeled Lady".

TIVOLI—Manager D. Krendall — Loretta Young in 20th Century-Fox's "Ramona". Also Edmund Lowe and Constance Cummings in "Seven Sinners", a Gaumont-British picture.

UPTOWN—Manager Jack Arthur — Katharine Hepburn and Herbert Marshall in "A Woman Rebels", an RKO Radio picture.

IMPERIAL—Manager Tom Daley — Errol Flynn and Olivia de Havilland in Warner Bros.' "Charge of the Light Brigade".

SHEA'S—Manager Jerry Shea — Ned Sparks, Mary Brian and Gordon Harker in "Two's Company", a British and Dominions picture.

EGLENTON—Manager Bob Eves — Metro-Goldwyn-Mayer's "The Great Ziegfeld", starring William Powell, Myrna Loy and Luise Rainer.

HOLLYWOOD — Manager Raymond Allen — Clark Gable, Jeanette MacDonald and Spencer Tracy in M-G-M's "San Francisco". Also Mary Astor and Melvyn Douglas in "And So They Were Married", a Columbia picture.

CASINO—Manager Harold Kay — Lew Ayres and Gail Patrick in "Murder with Pictures", a Paramount picture.

COMPLETE Theatre Equipment and Supplies

Projectors and Parts.
Motor Generators.
Sound Screens.
Lenses, Carbons, etc.
Everything for the Theatre
from Sheet to Street.

Coleman Electric Co.

258 Victoria St.
TORONTO, ONT.

Howard Hughes, Narrowly Escapes Death in Plane Crash

Silent Screen's Biggest Hit Now a Glorified "Talkie"

By far the greatest of all Human Interest Stories ever written—Romantic, Tragic, Pathetic, Heart-Appealing. A picture women will "just love" and men will thoroughly enjoy. Book It for Sure Profits!



Get Behind It In a Big Way!

As a silent picture "Broken Blossoms" broke house records in hundreds of Canadian and U.S. cities. The talking version is even better than the original. DOLLY HAAS, is being proclaimed in Europe and America as the greatest "screen find" of the decade.

REGAL FILMS LTD., Canadian Distributors